

C.P. NEWSLETTER MONTHLY

FOR COLLECTORS OF NEW ZEALAND STAMPS

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CP'S NEW ZEALAND STAMPS - WELCOME TO OUR TRADITION



STOP PRESS: The 40c 1990 Heritage issue "The Maori" has been found with **Chalky Blue** colour omitted. 130 UHM copies are known, with a rumoured third sheet. Details next month.

CAMPBELL PATERSON LIMITED
P.O. Box 5555, Auckland 1, New Zealand
Level Eight, General Buildings
Cnr O'Connell & Shortland Streets, Auckland 1
Telephone (09) 793-086
Fax (09) 793-087



UK: P.O. Box 17, Woking, Surrey, England

A DEALER'S VIEWPOINT

COLOUR IDENTIFICATION - WHY CAN'T ANY TWO COLLECTORS AGREE?
by WARWICK PATERSON

A Martian stamp collector returning to earth after an absence of twenty years would agree that while philately is still the most visual of hobbies, colour in all its variations is rather like nostalgia in the old graffito - "it aint what it used to be".

In the days of the earliest printing processes (Recess-engraved, Surface), the collecting of "shades" within an issue was one of the major forms of variety collecting. Colour was pretty straightforward then. In stamps, colours were not combined - i.e. overlaid - to make other colours. Even in the case of bicolour stamps the component colours kept to their own part of the stamp (colour shifts excluded).

However all that changed with the introduction of photogravure, lithography and other photographically based printing processes. Once that happened it was possible to break down a colour - "separate" it - into component parts and represent each with a variable screen of dots (variable that is in dot size in the case of lithography or in the amount of ink per dot in the case of photogravure). The superimposition therefore of a part of the design made up of small dots of one colour on the same design made up of dots in another colour, now produced a third colour to the naked eye. The trick is only apparent when you examine the stamp under magnification and the individual dots begin to show up.

What has all this to do with the collecting of shades?

In my experience specialist collectors are inherently suspicious of varieties which are produced by "secondary effects". As an example, one could point to a variation in shade in a stamp produced purely by the rearrangement or repositioning of the screen dots described above. Another example of an unpopular variety would be a colour shift or printing variation caused by a small crease in the sheet. It is the unpredictability of the variation - unpredictable in its extent or in its frequency - which alerts the collector and allows him to put a lower "value" or "collectability" on that variety.

Specialised or variety collecting is very much a matter not only of collecting items of significance but also items of known scarcity or rarity. If the scarcity is not known, then a collector feels justified in falling back on "likely scarcity" of a given variety. Hence in a modern stamp, a missing colour is a most unusual occurrence, particularly in view of the electronic scanning which is possible of printed sheets coming off the press and of the amount of skilled checking which is possible to eliminate such material before it gets out onto the market. It is fairly safe, therefore, to predict that a missing colour is going to be scarce and valuable (and sought after) and a large supply are unlikely to flood the market at some future time.

GOODS AND SERVICES TAX

G.S.T. will be added to all prices listed in this Newsletter (12½%) for local orders. Overseas buyers do not pay G.S.T.

A more "predictable" variety would be printed "on the gum", where it is necessary for a pre-gummed sheet to be inserted in the pile upside down before such a rare aberration can occur. A small caveat here. Leigh Mardon, current Australian printers of many of New Zealand's stamps, print "six up" in a number of known cases at least. Six sheets of stamps from one pass of the press would produce six sheets of missing colour.

Back to my starting point. My experience is that the collecting of colour variations in modern stamps has steadily waned over the past twenty-five years. I surmise that it is the relative complexity by which such colours are achieved in the finished stamp, the difficulties of absolute quality control over long printing runs on a high speed press; and thirdly, the distressing tendency that modern dyes have shown to fade in either direct sunlight or even fluorescent light that has brought about this falling off in collector interest.

This seems to me a pity as colour is still a fascinating study, even in modern stamps where designers and printers are able to achieve artistic results with their modern techniques. Experience in the study of colour in stamps soon reveals that the subject is not as intimidating as it seems. Major colour variations are still possible and do indeed occur and at a glance it is possible to establish what the cause of the variation is (i.e. what component colour has varied from the normal) and also that the colour difference has not been caused by sunlight or chemical fading.

Such studies should really be carried out on mint stamps rather than on used, but the pursuit can be a rewarding one and create just as spectacular a display of shades on the page as it ever did in the days of yore.

The analysis of colour has also become much more organised. Whereas any group of five people will give you a different name for the colour of the leaves on a tree in autumn, it is now possible to become very much more precise in description, simply by breaking down the colour into different components and evaluating each component separately.

A recent booklet put out by Minolta gives a fascinating insight into the way colour may be analysed and I am grateful to Mr. Bill Hicks of Victoria for lending me a copy.

The booklet starts off tantalisingly with four people looking at a bright red apple. One, a young boy, simply says "RED!". A young lady says "A burning red", a young man says "A fresh bright red" and an older man probably corresponding to the philatelists amongst us says with a superior look "Rather what's called 'crimson'".

Which all goes to show that four different people will give the same colour four different names. The problem for a cataloguer/dealer is to establish a standard whereby someone who has never seen a certain colour can at least get a good idea of what it's likely to look like.

There is no easy road to recognising shades in stamps, other than by sheer experience but it may be an advantage when reading a catalogue description to know what a shade is not: The old trial-by-elimination technique. Again with traditional colour nomenclature the colour descriptions may seem nothing like our modern perception but it's surprising how often the original specialists lighted on colour names which today seem remarkably appropriate.

Back to the systematic analysis of colour which is what it's all about.

The Minolta booklet introduces three new definitions. First of all an object (let's say monochrome stamp) will have colour. Secondly, while the colour may be red, comparing two stamps in the same colour range, one will appear lighter than the other and the other, logically, darker. The third classification: one stamp may appear more or less vivid than the other. We accordingly have the three primary elements of "hue" (colour) "lightness" (brightness) and "saturation" (vividness). Taken one step further, colour remains "hue", lightness becomes "value" and saturation becomes "chroma". This, says the Minolta booklet, is the world of colour.

Applying most stamp catalogue descriptions to the above formula, we find that colour and brightness are certainly covered ("Deep Carmine Lake", "Bright Orange-vermilion").

In the descriptions of stamps, we vary our description, sometimes talking about a "light shade" and other times about a "dark shade" but alternating these "value" descriptions with descriptions of "chroma" such as a 'dull shade' or a 'bright shade'.

Accepting that the above classifications are valid for all colours, - and it's hard to see how they could be otherwise - in an ideal world each colour would be described in three ways. So you might get a 'light bright Carmine', or a 'deep dull Blue'. I fancy that for simplification, cataloguers over the years have tended to abbreviate descriptions thinking that the inclusion of the hue and the chroma was enough with occasionally the value.

The Minolta booklet goes into some extremely good three-dimensional graphics to show how hue, value and chroma can combine to produce any variant of colour. Obviously this is a world which the stamp collector is unlikely to want to venture into. Both collectors and cataloguers recognise there is a wide variation possible in any individual colour and the catalogue description in many cases has to strike out for the hypothetical "average" which is thought to cover the main body of shades available.

From there it is assumed that a collector will apply judgement and the realisation that both value and chroma may vary within one common "group".

At the very least perhaps a catalogue should alert a collector to the possibilities of colour analysis, which may in the end add greatly to the accuracy of his descriptions, (if not the cataloguers), and to his enjoyment.

PERFORATION GAUGES:

Our English Branch has taken us to task for "averaging" the perforation measurements in recent issues to the nearest half measurement. To be consistent with the C.P.Catalogue we now list the correct measurements as under:

45c Rock Wren	14½ x 14
45c Self adhesive	11½ x 11½
5c Spotless Crake	14½ x 14
Personal Greetings Stamps	13½ x 13½
1991 Healths	14½ x 14½

ALBUM PAGES : HOW SAFE ARE YOUR STAMPS?

In an authoritative study, the Collectors Club of Chicago Arthur Salm Foundation, presented interesting information and analysis of the relative acidity and chemical content of a number of album pages used mainly in North America. Few of these pages are seen in New Zealand, so unfortunately the analysis is of little relevance. However, the report gives an insight into the usefulness of such studies, particularly where the results may have a lasting benefit to collectors with high value stamps mounted on their album leaves.

Here is an extract of the report, with some interesting definitions.

The Salm Foundation report reminds us that "stamp collectors have found that album pages show serious deterioration due to acidic materials present in the paper. This acidic condition has been found to "migrate" from the album page to the postage stamp or cover attached to the acidic page. Papers with very low acidity and most important, papers manufactured under neutral or alkaline conditions, can be expected to contribute significantly to the life of the pages and mounted and philatelic material".

Apparently "there is an inexpensive method for each collector to test their own album page. A pH pen offers a convenient and portable way to distinguish between acidic and alkaline paper, however the pen will not give the exact pH. Abbey Publications, 320 East Center Street, Provo, Utah 84606, U.S.A. will supply stamp collectors with their pen for \$4.00 each, postage paid. A simple instruction sheet is included".

The report goes on to feature a glossary of pertinent terms and C.P.NLM reprints these in full.

"Acid: A chemical compound having a pH below 7.0. Acid paper contains rosin and alum. This combination of chemicals is used as a "size" to impart good writing and printing properties to the paper. Unfortunately, the alum is acidic and over a period of time destroys the integrity of the paper. The acid affects not only the fibers of the paper, but sometimes the inks and colors on the paper.

Acid Free Paper: A paper manufactured under neutral or alkaline conditions with a pH greater than 7.0 containing no acidic additives.

Aging: Artificial aging tests to determine the relative permanence of different papers have established conclusively that alkaline paper is more permanent than otherwise comparable acidic paper. The Foundation has artificially tested the album pages for a life-span of 150 years, or three generations of collectors.

Alkaline Reserve: The presence of calcium carbonate or other alkaline material in paper capable of neutralizing acids as they are formed.

Alum: Aluminium sulfate, an acid salt used to retain rosin sizing in paper. Alum is acidic when dissolved in water and is the primary source of acid in paper.

Archival Paper: A paper manufactured to provide resistance to the effects of natural aging. Current technology requires this paper to be acid free with a min. pH of 7.0 and a min. equivalent of 2% calcium carbonate as a buffer.

Buffer: In our context, an alkaline reserve, usually calcium carbonate, added to paper.

Cotton Fiber: A strong and stable fiber providing archival properties to paper.

Durability: The paper's ability to withstand physical wear and tear. Durable paper is not necessarily permanent since an album page might be very durable during the five years that a collector works on it, only to become yellow and brittle when stored for a longer number of years. Due to the many variables, it was decided not to include durability in the Foundation testing program.

Fluorescent: Fluorescent tubes emit damaging quantities of ultraviolet radiation and are sometimes used in artificial aging tests. For permanent displays, separate filtering sleeves are available which slide over the tubes.

Foxing: Tan or brown spots often seen on old paper. The discoloration is thought to be caused by iron, which is introduced into the paper from water, tree fibers, paper-making chemicals and paper machine corrosion. Copper and fungi have also been implicated.

Grading: There is no international classification of papers by permanence or even by type. However, there are several national standards for permanence of paper and an international standard is being drawn up. They all specify a minimum pH, freedom from groundwood and a certain minimum strength. All of the newer standards also specify 2% alkaline reserve of calcium carbonate or its equivalent.

Grain Direction: Direction in which most of the paper fibers are aligned. Paper tears more readily with the grain, than across it. Album pages should have their grain parallel to the album spine to prevent tearing at the hinge holes.

Groundwood: Pulp produced by mechanically grinding wood logs. It contains many substances limiting the permanence of paper. Groundwood pulp paper is weak, impermanent, acidic and discolors upon exposure to light and air. Newspaper is the most common example.

Lignin: The noncarbohydrate portion of the cell wall of plant material that varies in composition with type of species, age, growing conditions, etc. of the plant. Lignin reverts to its natural brown colour on exposure to light and produces peroxides on aging, which deteriorates any paper exposed to them. Complete removal of lignins requires harsh chemical treatment of the wood fibers, which can reduce the strength of the paper.

The item "foxing", above, calls for further comment. The suggestion that foxing or rust are actually caused by the presence of iron is new to me but certainly possible. Foxing, in my experience, occurs both as widespread patches of staining or as highly localised brown "spotting". The latter, I have no doubt at all, is invariably caused by the presence of the fungi mentioned in the Salm article above. EDITOR

Mechanical Fiber or Pulp: Sometimes used as a synonym for groundwood, which is a narrower concept. Usually denotes any pulp containing lignin and other impurities, as opposed to freesheet or "woodfree" pulp.

pH: This is the most important figure as far as collectors are concerned. Technically, it is the negative logarithm of the hydrogen ion activity in an aqueous solution measured on a scale of 0 to 14. Numerically expressed, pH 7 is neutral, lower numbers are acidic, higher numbers are alkaline. However, pH 4 is ten times more acidic than pH 5 and one hundred times more acidic than pH 6. There is no such statement as a "little acidic", it is either acidic or not."

C.P.NLM does not attempt to reprint the results of the tests. These are available on request from Arthur Salm Foundation, 1029 N. Dearborn Street, Chicago, IL 60610, U.S.A.

C.P.NLM also suggests that considerable caution be exercised in the selection of album pages to avoid expensive remounting later. Should the paper manufacturer be a major producer, a letter to them requesting information on the acidity of their paper and the presence of undesirable chemicals may be of assistance.

(Acknowledgement: All of the above information was taken from Report Number 1 of the Arthur Salm Foundation of the Collectors Club of Chicago, 1029 N. Dearborn Street, Chicago, IL 60610, U.S.A., to whom all further inquiries should be directed.)



NEW ZEALAND POST

1992 STAMP CALENDAR

22 JAN New Zealand 1992 America's Cup	12 JUN Scenic Wonders - Glaciers
12 MAR Explorers - Abel Tasman and Christopher Columbus	8 JUL Camellias
3 APR Olympic 'international' issue	12 AUG Health - Sporting Heroes
8 APR Antarctic Seals	16 SEP Christmas
13 MAY 1992 Olympics	4 NOV The Early Years

MR. CHALON

Dennis D. Davis of New Mexico has written drawing our attention to his article which appeared in the New Zealand Stamp Collector of September 1988, wherein he deals extensively with Alfred Edward Chalon, (painter of Queen Victoria), and his family.

The article makes it clear that Alfred's brother John James was also a portrait artist and was also entered as a student of the Royal Academy. Alfred was joined by John in forming the Evening Sketching Society, which met weekly for over forty years and included other notable artists.

John died in 1855, the year of the appearance of the first stamps of New Zealand, and in the same year Alfred put together an exhibit of his and his brother's works at the rooms of the Society of Arts at the Adelphi.

Here then is the explanation of the other portrait painter called "Chalon", who had had conversations with Queen Victoria.

**SECOND PICTORIALS : 4d MITRE PEAK L7e (final issue)
date of issue -**

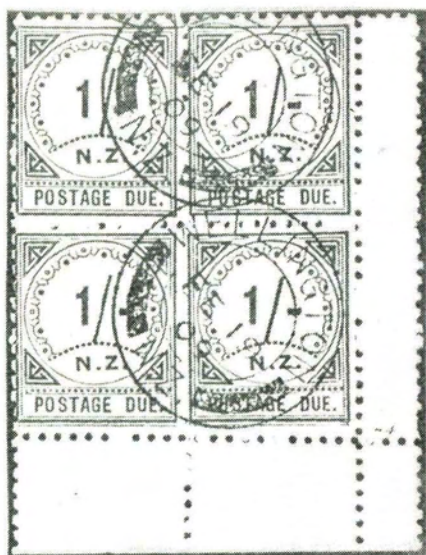
A RETRACTION - from Richard Bloxham

"On seeing my letter in print (CP Newsletter, September), I was filled with self-doubt, and soaked the stamps from the cover. It immediately became obvious that they had a "single" watermark & vertical mesh, and that they were comb perf. 14 rather than perf. 14x14½ - i.e. that the stamps were in fact L7a (issued 1935) rather than L7e.

This embarrassing incident illustrates several old truisms -

- beware of philatelic covers!
- beware of elderly perspex perforation gauges - they warp with age.
- 1935 papers & perforations are much easier to identify off cover than on cover.
- Catalogues are very rarely wrong!"

(My thanks to Dr. Bloxham for his expeditious correction!
(Ed.)



477(a)



475(a)



475(b)



475(c)



475(f)



475(g)



475(h)



476(b)



475(i)



475(j)

POST-EXHIBITION POT-POURRI

A selection of items remaining after the recent most successful Stampshow Auckland '91 exhibition.

570(a)	F5c	½d green Mt.Cook "Dickie practice rolls remainders" block of 4 mint	\$ 5
(b)	F5c	- do - 2x arrow blocks of 8 set	\$ 20
(c)	F5c	- do - 2 x arrow blocks of 10 set	\$ 25
(d)	KV5d(a) and (b)	4d fine used reentries set (Cat.\$90)	\$ 50
(e)	D2, E3-19, F1, J1, K17	Plate Proofs set (12v) ½d - 1/-	\$ 300
(f)	E3-19, F1, J1, K17	Plate Proofs set (9v) ½d - 1/-	\$ 200
(g)	E3-15, F1, J1	Plate Proofs set (5v) ½d - 6d	\$ 50
571(a)	N41a	1958 2d stars very fine UHM	\$ 250
(b)	N41a	- do - very fine genuine postal used (Cat.\$500) (C.P.Ltd. Guarantee)	\$ 450
(c)	OD1a/27a	1967/70 ½c-\$2(2) (30v) complete set UHM	\$ 250
(d)	OD1a/27a	- do - - do - VFU	\$ 160
572(a)	S1a/4a	1906 Christchurch Exhibition set fine UHM Special price	\$ 875
(b)	S1a/4a	- do - set LHM	\$ 350
(c)	S1a	- do - ½d green FU	\$ 50
(d)	S3a	- do - 3d brown + blue LHM	\$ 90
(e)	S5a	1913 Auckland Exhibition ½d green mint	\$ 40
(f)	S5a	- do - - do - used	\$ 60
(g)	S6a	- do - 1d red used	\$ 60
(h)	S6a	- do - - do - CU	\$ 40
573(a)	S43a(z)	1946 Peace 3d blurred centre (bright blue), superb block of 4, fabulous piece	\$ 885
(b)	SH1a/36a	1988/90 Heritage series <u>complete</u> (36v) UHM	\$ 45
(c)	SH1a/36a	- do - U	\$ 50
(d)	SH1a/36a	- do - FDC	\$ 55
(e)	1986-90	Framas commercially used lot of approx. 70 framas (many duplicates) 1c-40c (repay study?)	\$ 15
574(a)	T3a/b	set mint, serious foxing (sold as is) (Cat.\$750)	\$ 95
(b)	Z14-...	QV Long Types (12v) 15/- - f45 fiscal used, variable condition (Cat.\$355)	\$ 30
(c)		Arms Type Fiscals (11v) f6 - f40 fiscal used, nice set	\$ 75
(d)		QV Long Type f5 blue, FINE PAID, used	\$ 50
(e)	L11	9d Maori panel FINE PAID, used	\$ 15
(f)	K12	1/- KGV Mortgagee's Indemnity Fee. Used	\$ 7.50
(g)	L12	1/- tui - do - Used	\$ 7.50
575(a)	RD1a	1908 King Edward VII Land 1d VFU	\$ 100
(b)	RD3a	1910 Victoria Land 1d UHM	\$ 130
(c)	RD3a(z)	No stop after LAND, in pair with normal. Mint	\$ 925
(d)	RD3a(y)	Q flaw, in pair with normal. Mint.	\$ 315
(e)	RD8a/11a	1967 Decimals set fine. UHM	\$ 100
(f)	RD8a/11a	- do - VFU	\$ 105

OCTOBER SELECTION

Some pickings from recent spot purchases - all items of singular merit - and purchased by our buyers for very specific and good reasons.

FULL FACES

- 475 (a) **A1c(2) (SG 4) 1d Red** - printed by Richardson on blue paper, imperforate. One of the finest four-marginal copies we've handled for some time. Fully intact and a beautiful print. Marking obscures face but is neat. Brilliant example. (Cat.\$3250) (BPA Certificate)..... \$ 2700.00
- (b) **A5a(6) (SG14), 6d Tan-brown** (Richardson print) unwatermarked on thick paper with horizontal mesh. This is one of the finest examples of this shade that we have seen and is a magnificent, vibrant and deep colour. Originally identified by the late Marcel C. Stanley, this shade is second only to the "Chestnut" of the same printings in its depth and vibrancy. The copy is four-marginal, if close bottom left and at right one point. Marking over face. A dramatic offer - ask to see it 'on approval' and compare this remarkable guaranteed shade (Cat.\$800)..... \$ 382.50
- (c) **A2d(5) (SG37), 2d Ultramarine (Bright)** (Davies print) with Star wmk. Wonderful unused copy with four margins. Slight age tones but this is a genuine example and a very bright shade - one of the brightest we have seen. Cat. \$3000, this month's exceptional chance. Light horizontal crease allows \$ 1225.00
- (d) **A2j (SG98), 2d Blue (worn plate 1)** with N.Z. wmk imperforate. A fine pair of this scarce item (Cat.\$880). The condition is fine, if markings a little smudgy and slightly obscuring the face. Most unusual item - four margins, close at top and at left..... \$ 385.00
- (e) **A1m(2) (SG110) 1d Carmine**, perf. 12½ Star wmk. Beautiful used example and well-centred with Wellington obliterator over face (clear strike). Brilliant example of scarce shade. (Cat.\$145)..... \$ 87.50
- (f) **A1m(5) (SG112) 1d Orange ditto**. One of the finest examples we have ever seen. The colour is remarkably deep and distinctive and the obliterator is off the face and low to the right. Centred high with large bottom margin. Unconditionally guaranteed..... \$ 200.00
- (g) **A2t(y) (SG138) 2d Vermilion** with portion of block letter wmk. "T.H.Saunders". Absolutely brilliant example with light Duplex cancellation and letters "RS". A great rarity (Cat.\$2500)..... \$ 1500.00
- (h) **A4a (SG119) 4d Rose**, perf.12½. Star wmk. Unquestionably one of the finest copies in existence. Centring is perfect and the postmark is high and to the right. This is a 'one in a million' stamp and very, very seldom seen in this sort of condition. Very brilliant..... \$ 1500.00

"I cannot compliment you too highly for your friendliness, courtesy and attention to detail in your communications to me. It is a pleasure doing business with you".

J.M.B.H., South Africa.

- (i) **A4a (SG119) 4d Rose ditto.** Another quite extraordinary example of superb centring three sides and large bottom margin. Perfect example of comb perforation, with lower strike displaced downwards slightly. This however, does not detract from the appearance of this phenomenal item. Colour is perfect and marking "5 Otahuhu A". One of the best we've seen for many years and rivals previous lot ("h")..... \$ 825.00
- (j) **A6m(5) (SG125) 1/- Pale Yellow-green, perf. 12½ Star wmk.** Presentation copy. This is one of the finest-looking perf. Full Faces in existence (see illustration). The fact that it is a presentation copy should not be allowed to detract from the sheer dramatic impact of such a copy. Centring is perfect, colour brilliant - almost unbelievable if it weren't in C.P.NLM..... \$ 350.00

COMMEMORATIVES

- 476 (a) **S1a, S2a, S3a, S4a, ½d Green, 1d Vermilion, 3d Brown and Blue, 6d Pink and Green, Christchurch Exhibition - 1906.** Absolutely extraordinary cover dated 12th April 1907, with Exhibition pmks and Exhibition publicity label number 3 (Kiwi). The label is not tied, but the stamps are fully tied and the cover is magnificent. Souvenir cover posted within the Exhibition - one of the finest Christchurch Exhibition Covers we've seen..... \$ 1425.00
- (b) **S5a, S6a, S7a, S8a, ½d Green, 1d Rose-carmine, 3d Chestnut, 6d Carmine, Auckland Exhibition - 1913.** Magnificent set in genuinely used pairs with Exhibition pmks. The appearance of this set of pairs is nothing short of remarkable. Condition is exquisite, colours are brilliant. Moreover the 1d features the "feather" flaw. Brilliant offering..... \$ 2500.00

POSTAGE DUE

- 477 (a) **Y3a 1/- Green and Carmine (issue of 1899).** Glorious, glorious example, appearing as a used block of four from the bottom right corner of the pane with inter-panneau and bottom selvedge. Postmarked Wellington February 19th 1909 and beautifully used for any issue. A very dramatic and rare item indeed..... \$ 1250.00

GEORGE V SURFACE PRINTS

- 478 (a) **K015a 1d Field Marshal, Rose-carmine, perf.14 (Cowan).** Slightly hinged horizontal pair, showing R5/24 "no stop after Official". Magnificent item. \$ 50.00
- (b) **K018e 2d Yellow ditto, perf.14 (Cowan).** Horizontal pair as above, with very, very light hingeing. Orange-yellow shade, magnificent..... \$ 75.00
- (c) **K019c 3d Chocolate, perf.14x15 (Cowan).** "No Stop" ditto, slightly hinged pair..... \$ 110.00
- (d) **K13b ½d Green (non-Official), perf.14x15 on experimental horizontal mesh paper (highly surfaced) De La Rue-type wmk.** Magnificent top selvedge block of four of this now scarcer item. UHM..... \$ 120.00
- (e) **K19d 3d Chocolate.** Horizontal pair, lightly hinged, showing R6/8 "flaw on face". Lovely piece..... \$ 100.00

SPECIALIST'S STARTER OFFERING:

This month only. Keep this list and order from it. Clients applying before the end of November will receive a blanket 20% discount on all monthly sendings **FOR ONE YEAR.** Order (say) \$25 worth from this list per month and we undertake to build for you over the next year, a superb showing of this outstanding issue in a grade of condition nominated by you. We'll keep the records, make up the sendings and deduct the discount.

THIS IS YOUR OPPORTUNITY - APPLY NOW.

Other orders welcome but nett price from this listing.

- 1935 PICTORIALS**
- 143 (a) **L1a, ½d Fantail, p.14x13½, VM (W7). Green** UHM \$2, LH \$1, FU 25c, CU..... \$.15
Deep Green UHM \$2, LH \$1, FU 25c, CU 15c. Inverted watermark UHM \$ 3.50
- (b) **L1b, ½d ditto, HM (W8), Green** UHM 60c, LH 30c, FU 15c, CU..... \$.10
Deep Green UHM 60c, LH 30c, FU 15c, CU..... \$.10
- 144 (a) **L2a, 1d Kiwi, p.14x13½, VM (W7) Die 1. Red.** UHM \$1.25, LH 60c, FU 15c, CU..... \$.10
- (b) **L2b 1d ditto, p.13½x14, VM (W7), Red** UHM \$175, LH \$100, MNSF \$20, FU \$100, CU \$75, NSFU..... \$15.00
- (c) **L2c, 1d ditto, p.14x13½, VM (W7) Die 2. Red.** UHM \$20, LH \$10, FU \$2, CU..... \$ 1.25
Deep Red UHM \$20, LH \$10, FU \$2, CU..... \$ 1.25
- (d) **L2d, 1d ditto, p.14x13½, HM (W8), Die 3. Red.** UHM 70c, LH 35c, FU 15c, CU..... \$.10
Carmine Red UHM \$ 10, LH \$5, FU \$3, CU \$2
Inverted Watermark UHM..... \$10.00
- 145 (a) **L3a, 1½d Maori Cooking, p.14x13½, VM (W7), Red-brown** UHM \$17.50, LH \$8, FU \$10, CU..... \$ 5.00
- (b) **L3b, 1½d ditto, p.13½x14, VM (W7), Red-brown** UHM \$15, LH \$10, FU \$8, CU..... \$ 5.00
- (c) **L3c, 1½d ditto, p.13½x14, VM (W7e), Red-brown** UHM \$60, LH \$30, FU \$40, CU..... \$30.00
- (d) **L3d, 1½d ditto, p.14x13½, HM (W8), Red-brown** UHM \$6, LH \$3, FU \$4, CU..... \$ 2.00
Deep Red-brown UHM \$6, LH \$3, FU \$4, CU..... \$ 2.00
- 146 (a) **L4a, 2d Whare, p.14x13½, VM (W7), Orange** UHM \$6, LH \$3, FU .75c, CU..... \$.50
- (b) **L4b, 2d ditto, p.14x13½, HM (W8), Orange** UHM 35c, LH 20c, FU 15c, CU..... \$.10
Deep Orange UHM 35c, LH 20c, FU 15c, CU..... \$.10
Pale Orange UHM 60c, LH 30c, FU 20c, CU..... \$.10
- (c) **L4c, 2d ditto, p.14 (line) Orange** UHM \$10, LH \$5, FU \$15, CU..... \$10.00
- (d) **L4d, 2d ditto, p.14x15, Orange.** UHM \$17.50, LH \$8, FU \$20, CU..... \$12.50
- (e) **L4e, 2d ditto, p.12½, Orange** UHM \$3, LH \$1.50, FU 35c, CU..... \$.30
Deep Orange, UHM \$3, LH \$1.50, FU 35c, CU..... \$.30

	(f)	L4f, 2d ditto, p.14x13½ (coarse), Orange	
		UHM 35c, LH 20c, FU 15c, CU.....	\$.10
		Pale Orange, UHM 35c, LH 20c, FU 15c, CU.....	\$.10
147	(a)	L5a, 2½d Mt. Cook and Lilies, p.14 - 13x13½, VM (W7) Chocolate and Slate-Blue. UHM \$17.50, LH \$8, FU \$25, CU \$15 Inverted watermark UHM.....	\$50.00
	(b)	L5b, 2½d ditto, p.13½x14, VM (W7) "Wet", Chocolate and Blue-Slate. UHM \$15, LH \$7.50, FU \$20, CU.....	\$12.50
	(c)	L5c, 2½d ditto, p.14 - 13x13½, HM (W8) Chocolate and Blue-Slate. UHM \$15, LH \$7, FU \$20, CU.....	\$12.50
		Chocolate and Pale Blue-Slate. UHM \$15, LH \$7, FU \$20, CU.....	\$12.50
	(d)	L5d, 2½d ditto, p.14 (line) HM, (W8), Deep Chocolate and Blue-Slate. UHM \$6, LH \$2.50, FU \$7.50, CU... Red Chocolate and Blue-Slate. UHM \$6, LH \$2.50, FU \$7.50, CU.....	\$ 5.00 \$ 5.00
	(e)	L5e, 2½d ditto, p.14 (comb) HM (W8) Red-Brown and Blue-Slate UHM \$8, LH \$4, FU\$10, CU..... Deep Red-Brown and Blue-Slate UHM \$8, LH \$4, FU \$10, CU.....	\$ 7.50 \$ 7.50
	(f)	L5f, 2½d ditto, p.13 3/4x13½, HM (W8) Coarse. Chocolate and Blue-Slate UHM \$1.25, LH 65c, FU \$3, CU.....	\$ 2.00
		Reddish Chocolate and Blue-Slate UHM \$1.25, LH 65c, FU \$3, CU.....	\$ 2.00
	(g)	L5g, 2½d ditto, p.14x13½, HM (W8) Coarse. Chocolate and Blue-Slate UHM \$6, LH \$3, FU \$15, CU.....	\$10.00
148	(a)	L6a 3d Maori Girl, .14x13½, VM (W7). Dark Chocolate UHM \$50, LH \$22.50, FU \$1, CU.....	\$.60
	(b)	L6b, 3d ditto, p.14x13½, HM (W8) Deep Chocolate UHM \$50, LH \$22.50, FU \$1, CU..... Reddish Chocolate, UHM \$50, LH \$22.50, FU \$1, CU.. Partial offset (top margin) with selvedge.....	\$.60 \$.60 \$50.00
149	(a)	L7a, 4d Mitre Peak, p.14 (comb), VM (W7) Black and Sepia. UHM \$10, LH 4.50, FU 75c, CU.....	\$.50
		Black and Brown UHM \$30, LH \$15, FU \$15, CU.....	\$10.00
	(b)	L7b, 4d ditto, p.14x13½, HM (W8) Black and Sepia UHM \$3, LH \$1.75, FU 40c, CU.....	\$.30
		Grey-black and Deep Sepia UHM \$7.50, LH \$4, FU \$1, CU.....	\$.75
	(c)	L7c, 4d ditto, p.14 (Line), HM (W8) Black and Sepia-black. UHM \$140, LH.....	\$75.00
	(d)	L7d, 4d ditto, p.12½ (Line), HM (W8) Black and Sepia-black. UHM \$35, LH \$15, FU \$15, CU.....	\$10.00
	(e)	L7e, 4d ditto, p.14x14½, HM (W8) Coarse. Black and Black-brown. UHM \$1.50, LH 75c, FU 20c, CU...	\$.15
150	(a)	L8a, 5d Swordfish, p.13 - 14x13½, VM (W7) Ultramarine. UHM \$90, LH \$30, FU \$30, CU.....	\$22.50
	(b)	L8b, 5d ditto, p.13½x14, VM (W8) Ultramarine. UHM \$80, LH \$40, FU \$35, CU.....	\$25.00
	(c)	L8c, 5d ditto, p13 - 14x13½, HM (W8) Ultramarine UHM \$30, LH \$12.50, FU \$2, CU..... Pale Ultramarine UHM \$30, LH \$12.50, FU \$2, CU...	\$ 1.50 \$ 1.50

150	(d)	L8d, 5d ditto, p.12½, HM (W8) Pale Ultramarine	
		UHM \$60, LH \$30, FU \$15, CU.....	\$10.00
	(e)	L8e, 5d ditto, p.12½, HM (W8) Coarse. Ultramarine	
		UHM \$45, LH \$22.50, FU \$7, CU.....	\$ 5.00
	(f)	L8f 5d ditto, p.13 3/4x13½, HM (W8) Coarse.	
		Ultramarine. UHM \$5, LH \$2.50, FU.....	\$ 1.25
		Deep Ultramarine, UHM \$5, LH \$2.50, FU.....	\$ 1.25
		Pale Ultramarine, UHM \$15, LH \$8, FU.....	\$ 6.00
		Dull Grey-Blue, UHM \$12, LH \$6, FU.....	\$ 2.50
151	(a)	L9a, 6d Harvesting, p.13½x14, VM (W7), Scarlet	
		UHM \$20, LH \$8, FU \$3.50, CU.....	\$ 2.50
		Bright Scarlet, UHM \$20, LH \$8, FU \$3.50, CU.....	\$ 2.50
	(b)	L9b, 6d ditto, p.13½x14, HM (W8), Scarlet	
		UHM \$20, LH \$8, FU 40c, CU.....	\$.25
		Deep Scarlet, UHM \$20, LH \$8, FU 40c, CU.....	\$.25
	(c)	L9c, 6d ditto, p.12½, HM (W8), Pale Scarlet	
		UHM \$4, LH \$2, FU \$3, CU.....	\$ 2.00
	(d)	L9d, 6d ditto, p.14½x14, HM (W8), Deep Scarlet	
		UHM \$40, LH \$22.50, FU \$1, CU.....	\$.75
	(e)	L9e, 6d ditto, p.14½x14, HM (W8) Coarse. Deep	
		Scarlet. UHM \$3, LH \$1.25, FU 25c, CU.....	\$.20
152	(a)	L10a, 8d Tuatara, p.14x13½, SVM (W7a), Sepia	
		UHM \$15, LH 7.50, FU \$3.50, CU.....	\$ 2.50
		Brown UHM \$22.50, LH \$11, FU \$9, CU.....	\$ 7.50
	(b)	L10b, 8d ditto, p.14x13½, SHM (W8a), Deep Brown	
		UHM \$30, LH \$18, FU \$13, CU.....	\$10.00
		Sepia UHM \$15, LH \$8, FU \$2.50, CU.....	\$ 1.50
		Sepia-Brown UHM \$17, LH \$9, FU \$2.50, CU.....	\$ 1.50
	(c)	L10c, 8d ditto, p.14x13½, HM (W8), Sepia	
		UHM \$6, LH \$3, FU \$3, CU.....	\$ 2.00
		Sepia-Brown, UHM \$6, LH \$3, FU \$3, CU.....	\$ 2.00
	(d)	L10d, 8d ditto, p.12½, SHM (W8a) Deep Sepia	
		UHM \$6, LH \$3, FU \$1.50, CU.....	\$ 1.00
		Deep Red-Sepia UHM \$6, LH \$3, FU \$1.50, CU.....	\$ 1.00
		Sepia-Brown UHM \$6, LH \$3, FU \$1.50, CU.....	\$ 1.00
	(e)	L10e, 8d ditto, p.14x14½, SHM (W8a), Sepia-Brown	
		UHM \$4, LH \$2, FU 75c, CU.....	\$.50
		Deep Red-Brown UHM \$4, LH \$2, FU 75c, CU.....	\$.50
153	(a)	L11a, 9d Maori Panel, VM (W7), Scarlet and Dull	
		Black. UHM \$40, LH \$20, FU \$7.50, CU.....	\$ 5.00
	(b)	L11b, 9d ditto, p.14x15, SHM, (W8a), Red and	
		Grey-Black. UHM \$50, LH \$20, NSFU \$4, FU.....	\$ 3.00
		Red and Dull Grey-Black. UHM \$50, LH \$20, FU.....	\$ 4.00
		Red and Grey. UHM \$50, LH \$20, FU.....	\$ 4.00
		Bright Scarlet and Pale Grey, UHM \$50, LH \$20, FU.	\$ 4.00
	(c)	L11c, 9d ditto, p.14x14½, HM (W8), Red and Grey.	
		UHM \$50, LH \$20, FU \$2.50, CU.....	\$ 1.50
		Orange-Red and Grey. UHM \$50, LH \$20, FU \$2.50	
		CU.....	\$ 1.50
		Scarlet and Grey. UHM \$50, LH \$20, FU \$2.50, CU..	\$ 1.50
		Dull Red and Grey-Black. UHM \$50, LH \$20, FU \$2.50,	
		CU.....	\$ 1.50
	(d)	L11d, 9d ditto, p14x15, VM (W7) (Redrawn), Scarlet	
		and Jet Black. UHM \$150, LH \$80, FU \$25, CU.....	\$20.00
	(e)	L11e, 9d ditto, p14x15, VM (W8) Scarlet and Jet	
		Black. UHM \$4, LH \$2, FU \$2.50, CU.....	\$ 2.00

1935's STARTER OFFERING (Cont'd)

- 154 (a) L12a, 1/- Tui, p.14x13½, VM (W7) Deep Green
UHM \$50, LH \$27.50, FU \$10, CU..... \$ 7.50
- (b) L12b, 1/- ditto, p.14x13½, HM (W8) Deep Green
UHM \$15, LH \$6, FU 50c, CU..... \$.35
- (c) L12c, 1/- ditto, p.12½, HM (W8) Green
UHM \$60, LH \$27.50, FU \$25, CU..... \$20.00
- (d) L12d, 1/- ditto, p.14x13½, HM (W8) Coarse. Deep
Green. UHM \$6, LH \$2.50, FU 25c, CU..... \$.15
- 155 (a) L13a, 2/- Captain Cook, p.13 - 14x13½, VM (W7) Deep
Olive-Green. UHM \$85, LH \$40, FU \$25, CU. \$.20
- (b) L13b, 2/- ditto, p.13½x14, VM (W7), Deep Olive-Green
UHM \$95, LH \$47.50, FU \$30, CU..... \$20.00
- (c) L13c, 2/- ditto, p.13 - 14x13½, HM (W8), Deep Olive-
Green. UHM \$50, LH \$20, FU \$2.50, CU..... \$ 1.75
- (d) L13d, 2/- ditto, p.13½x14½, HM (W8). Olive-Green
UHM \$300, LH \$135, FU \$3.50, CU..... \$ 2.50
- (e) L13e, 2/- ditto, p.12½, HM (W8) Olive-Green
UHM \$85, LH \$40, FU \$7.50, CU..... \$ 5.00
- (f) L13f, 2/- ditto, p.12, HM (W8) Coarse. Deep Olive-
Green. UHM \$35, LH \$15, FU \$4, CU..... \$ 3.50
- (g) L13g, 2/- ditto, p.13 3/4x13½, HM (W8) Coarse.
Deep Olive-Green. UHM \$15, LH \$7, FU \$1.25, CU.... \$ 1.00
- Dark Olive-Green. UHM \$15, LH \$7, FU \$1.25, CU.... \$ 1.00
- 156 (a) L14a, 3/- Mt.Egmont, p.14 - 13x13½, VM (W7) Sepia
and Yellow-Brown. UHM \$125, LH \$60, FU \$60, CU... \$50.00
- (b) L14b, 3/- ditto, VM (W7) "Wet" Sepia and Yellow-
Brown. UHM \$125, LH \$60, FU \$60, CU..... \$50.00
- (c) L14c ditto "Wet" printing, p.13½x14, wmk. inverted
and reversed, LH..... \$650.00
- (d) L14d, 3/- ditto, p.14 - 13x13½, HM (W8). Sepia and
Tan-Brown. UHM \$45, LH \$20, FU \$8, CU..... \$ 5.00
- Chocolate and Yellow-Brown. UHM \$45, LH \$20,
FU \$8, CU..... \$ 5.00
- (e) L14e, 3/- ditto, p.12½, HM, (W8) Deep Sepia and
Chestnut. UHM \$100, LH \$50, FU \$75, CU..... \$50.00
- (f) L14f, 3/- ditto, p.13 3/4x13½, HM (W8) Coarse.
Sepia-Black and Bistre-Brown. UHM \$50, LH \$25,
FU \$20, CU..... \$15.00
- Sepia-Black and Yellow-Brown UHM \$45, LH \$22.50,
FU \$20, CU..... \$15.00
- (g) L14g, 3/- ditto, p.14½x13½, HM (W8) Coarse. Sepia
Black and Bistre-Brown. UHM \$15, LH \$7, FU \$6,
CU..... \$ 4.00
- Sepia-Black and Yellow-Brown UHM \$15, LH \$7,
FU \$6, CU..... \$ 4.00

THE PAST REVISITED

C.P.Ltd., Woking, recently had occasion to open a sealed 1932 air cover, and discovered an advertising handout from a British Colonial Stamp Dealer, in Auckland. The handout concentrated on first flight covers, and included an offer of 100 different N.Z. flights for 300/- (£15, [\$30]) OR 100 different all pilot signed for £22, [\$44] (and all obviously 1932 or earlier!). What would anyone give for such an offer today!